

NOTES OF THE STAGE



NAT C. GOODWIN agreed to headline the Palace Theatre programme last week in mono-
logue, recitation and imitation. While talking terms in the Palace Theatre off the last week he discussed some of his fellow actors so interestingly that the management begged him to put together an entire act of free and frank description of great American players, together with imitations of their distinctive mannerisms. Speaking of William Gillette Goodwin remarked:

"Gillette has succeeded unquestionably in cultivating a pose, an air of pose. don't approach me, I am too much absorbed. I have seen him enter a drawing room in London and by his presence stop all conversation. Apparently oblivious to all his surroundings, he would enter, stop at the door, locate his host or hostess, say a few epigrammatic things in a hard, rasping nasal voice, acknowledge the presence of a few friends by a casual nod and then take his leave. The conversation for the next hour would be devoted to the man who had entered and left so unceremoniously. What an eccentric person! How unique! What personality! Splendid, presentable" would be heard from all sides.

This pose, eccentricity, or whatever you call it, may be assumed or natural. I do not know which. But it is effective if you can get away with it. Mansfield did it successfully. Barrett and Arnold Daly tried it and failed. Hoch had the gift. Perhaps the cause of Gillette's eccentricity is his liver. A successful man with a poor digestion can do most anything out of the ordinary if he has courage and money. A rush of blood to the head, causing a twitch of the lips unobserved, may mean to the onlooker the concentration of thought. A pain in the tummy may suggest brooding upon a new play. Every act, every suggestion, every attitude of the successful author or actor would be heard from all sides.

Because of the omission of three words in an advertisement of the Washington Square Players the members of that organization have been busy this week denying that all the company had been sent out on the road tour. The words "of present bill" should have followed the advertising of the last season, but through an error they did not. Hence the confusion. Director Edward Goodman is authority for the statement that the Players, far from closing at the Comedy Theatre, are busy preparing the second bill of the season, which will be put on early in November. In the meantime the bill consisting of "A Merry Death," "The Silver House," "Lovers' Luck" and "Sisters of Susanna" is being given.

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John Arthur has finally selected the opening date for her new production "Sermonette"; the out-of-town premiere will be given Saturday night, November 11, at the Broadway Theatre, Long Branch, where so many of the people successively already on the board have inaugurated their season. Miss Arthur will keep "Sermonette" on the boards for two weeks before bringing it to New York negotiations for a New York theatre are still under way.

John Arthur will take out of town probably the largest purely dramatic troupe assembled this season, the company including fifty-two people, eight of whom are members of the cast having important speaking parts. The organization includes trained singers and others, vaudevillians with special scenes arranged to suit the period, and mimes in addition to the regular members of the cast.

The conception of the completeness and massiveness of the production may be gauged from the fact that it will require three cars to transport the equipment.

The company which will support George Kingston when she opens at the Neighborhood Playhouse on Tuesday evening, November 14, will include the following well-known English players: Walter Bingham, for the last two years the leading man for Sir Johnston Forbes-Robertson; Leslie Austin, Nell Compton-Mackenzie, Cobb



Campbell, Henley Edwards and Doris Sawyer.

That "Treasure Island," the drama of Robert Louis Stevenson's famous novel now being played by Charles Hopkins' resident company at the Punch and Judy Theatre, has a moral pretentious enough to take it temporarily into the pulpit will be demonstrated this evening in the Church of the Redeemer in Newark, N. J.

The Rev. Henry R. Rose, pastor of the church in question, who because of his more radical views as to what supplies an impulse toward religion is turning crowds away from his church every Sunday, will deliver a sermon before his congregation to-night on the story and play of "Treasure Island," illustrated with stereopticon views made from photographs of the scenes in the production at the Punch and Judy.

During the season Mr. Rose will choose several more plays which in in his estimation contain subject matter worthy of a didactic discourse or presenting some ideal or commendable moral.

Mr. Hopkins has arranged to repeat Mr. Rose's sermon in several of the New York schools and churches in the near future.

Howard Kyle has been specially engaged for the forthcoming matinees of "The Yellow Jacket" at the Cort Theatre, commencing November 9. The thousands that attended last April's out-of-door performances of "Caliban" in the City College Stadium have cause to remember Mr. Kyle with the greatest gratitude. He was one of the few individual actors whose voice proved powerful enough to be heard in the rear seats. Those performances of "Prospero" marked Mr. Kyle's latest appearances in New York, but his dominating interpretation of the Mormon Chief Elder in "Polygamy" was a distinguishing feature of that play and one which remains distinctive in the memory of local playgoers. And in "Joseph and His Brethren" he represented Simon, an embodiment so realistic that it seemed like the visualization of a chapter from Bible history. The dearth of plays worth while is one of the lamentable reasons why an actor of Mr. Kyle's finished and mellowed artistic attainments is so seldom on our local stages. In "The Yellow Jacket" Mr. Kyle will

find himself once more in a congenial artistic atmosphere. He will enact both the father of the hero and the Confucianlike philosopher who helps his young manhood to regain his birthright.

Brooklyn Amusements.

ORPHEUM — Louise Dresser, recently of "Potash and Perlmutter," is the headliner at the Orpheum for the week. The sketch offering will be Robert T. Haines in "Enter—A Stranger." Joe Laurie and Aileen Bronson will be seen in "Lost and Found." Others are Walter Shannon and Marie Annis, Dugan and Raymond, comedy cyclists; J. C. Nugent, Page, Hack and Mack, equilibrist, and King and Harvey.

BUSHWICK — Jack Norworth, just returned from England, will be at the head of the programme. Morton and Moore, burlesquers, also appear. Kathryn Dahl, a new Keith singer, will make her debut in vaudeville at the Bushwick on Monday. Others on the programme are Eva Taylor and Lawrence Grattan in a farce called "Rocking the Boat." Joe Cook, Will Ward, Lew Wilson and Paul Gordon.

STAR—"Stagger Inn" and "A Night in a Harem" are the titles of the burlesques used in Sim Williams' latest edition of "Girls from Joyland." The cast includes Billy Gilbert, Joe Perry, Jack Oakley, Eugene West, Ann Montgomery, Beulah Kennedy and Ida Nicolai.

BROOKLYN AMUSEMENTS.

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